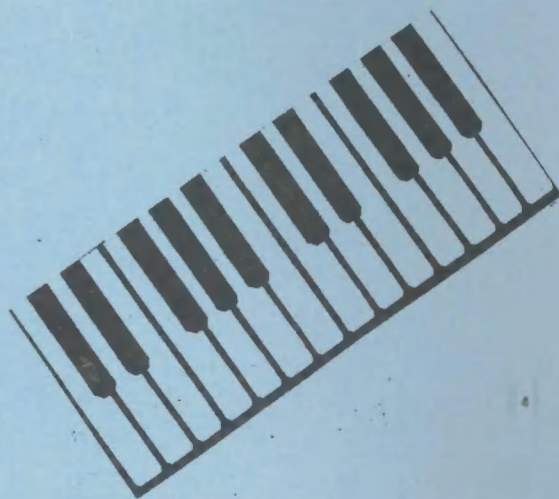


Faculty of Music
University of Toronto

THURSDAY SCHOLARSHIP CONCERT
CONCERT HALL, EDWARD JOHNSON BUILDING

JOHN HAWKINS, PIANIST

DECEMBER 6, 1973
8:30 P.M.



Five Pieces for Piano

George Crumb

- I. Quasi improvvisando
- II. Ruvido; con molto energia - Prestissimo - Ruvido
- III. Notturmo; sempre pizzicato
- IV. Ruvido; con molto energia - Prestissimo - Ruvido
- V. Senza misura - Solenne - Tempo del primo pezzo

George Crumb was born in Charleston, West Virginia in 1929. At the University of Michigan, he studied composition with Ross Lee Finney. At the present time, he teaches at the University of Pennsylvania. Crumb has supplied the following information about his work: "The Five Pieces for Piano was composed in 1962 for the pianist-composer David Burge. The work requires a considerably enlarged technique of tone-production, for in addition to conventional keyboard sounds, the composer has exploited various sounds produced by immediate contact with the strings - e.g. pizzicato, martellato and glissando. Structurally speaking, the five pieces derive from a single three-note cell, heard at the outset as a chord. Rhythm, dynamics and timbre are all freely organized. The work as a whole takes the form of an arch of which the third piece forms the centerpiece."

Celebration (1970)

William Douglas

1. Dance-'shatter me, music' (Rilke)
2. Poem-'Breathing, invisible poem' (Rilke)

Born in Toronto in 1946, William Douglas studied at the University of Toronto & at Yale University where his composition teacher was Mel Powell. He now teaches at the California Institute for the Arts. Celebration consists of two markedly contrasting pieces. 'Dance' is violent and percussive in what might be called a free twelve-tone modern jazz-rock style. There are three main sections with contrasting tempi. The first and third section are fast and frantic, the second section slower and marked 'funky'-with hard attacks'. A furious coda collapses suddenly and we are led directly into the second piece. 'Poem' is fluid and lyrical, hardly rising above a whisper. Its two sections end similarly suggesting perhaps a pair of rhyming stanzas.

Sonata in A flat major (HOB.XVI:46)

Haydn

Allegro moderato

Adagio

Finale - presto

This sonata, composed around 1767, has some of the tensions and emotional overtones which suggest the 'Sturm und Drang' aspect of much of Haydn's music of this period. The first and third movements are, of course, in the key of A flat major but both have important episodes or excursions into F minor. The development section of the slow movement strays first into E flat minor and then B flat minor. Although structurally built on the conventions of thematic and tonal contrast, both first and last movements have a pervading rhythmic idea. The first movement is dominated by triplet sixteenths and the last is a perpetuum mobile. The lovely Adagio contains richly expressive contrapuntal textures combined with delicately ornamented lyrical passages.

intermission

Piano Sonata (1945-46)

Elliott Carter

I Maestoso - Legato scorrevole

II Andante - Allegro giusto - Andante

Elliott Carter was born in New York City in 1908. He studied composition with Walter Piston at Harvard and later, from 1932-1935 in Paris with Nadia Boulanger. Concerning the Piano Sonata, Carter has written the following: "The composition uses many of the resources and sonorities of the modern piano and is thought of as being completely idiomatic for the instrument - with no attempt to imitate the orchestra or other instruments. I have attempted to use the virtuoso style of piano writing in a personal way to express my own thoughts and feelings" An introduction, marked 'Maestoso' presents various ideas which undergo constant transformation during the first movement and which recur in the second movement as well, making the work somewhat cyclic. The highly original toccata-like figurations of the first movement consist of an almost constant flow of rapid sixteenth-notes in ever changing groupings producing complex shifting rhythmic patterns and pulsations. This flow is only temporarily interrupted by the fervently lyrical second subject which is in a slower tempo and more contrapuntal. Elements from both first and second subjects are combined in the development section and the recapitulation is much abbreviated. In the

coda, a brilliant outburst subsides suddenly and the movement ends quietly. The second movement opens with a somewhat Coplandesque Andante the melody of which, at first rather static, centres around a persistent D natural. After a brief climax, a second section (marked 'meno mosso'), develops a beautiful, long and intense singing line in the middle and upper register of the piano which eventually plunges spiralling downwards back to the original D natural. After forceful restatements of some material from the first movement, a rapid 'misterioso' section announces rhythmic and intervallic motives which are further developed in the colossal fugue which follows, marked 'Allegro giusto'. The fugue subject is made up largely of thirds and perfect fifths and has a complex rhythmic organization in itself - a built-in conflict between 3/4 and 6/8 metres. This conflict forms the rhythmic basis of the entire fugue. After the lighter and almost jazzy central section and much development of the fugal material, the subject is hammered-out in double-octaves and the music builds to an enormous climax. Then follows an intensified recapitulation of the whole opening Andante but with its themes in reverse order. The last serene pages of this great sonata hark back to material heard in the introduction to the first movement. (J.H.)

Next Scholarship Concert: January 17, 1974
Orford String Quartet
& Solo Faculty Performers

Next Event: Sunday, December 9, 1973
University of Toronto Concert Choir
at 3 p.m.